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VOL. XXX MICHAELMAS 1959 NO. 4

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Figure 1. SCHOOL OF VALENCIA, about 1400.
Altarpiece of St. Michael and All Saints. Metropolitan Museum, New York.

COWLEY A QUARTERLY MAGAZINE OF SUBJECTS MISSIONARY AND RELIGIOUS

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A SPANISH ALTARPIECE OF ALL SAINTS

CHANDLER R. POST

ONE of the many and pleasant peculiarities of Spanish iconography is a frequent dedication of altarpieces to All Saints, a phenomenon that, if encountered at all, is very rare in other countries. The example discussed in these pages is of interest by reason both of its content and of its eccentric style, especially to Americans since sections of it have reached collections in the United States; but the work is preserved only in part, and it will make for clarity if we first illustrate the nature of such altarpieces by a specimen complete or nearly complete, an anonymous Valencian production of about 1400, now belonging to the Metropolitan Museum, New York (Figure 1). The centre is regularly occupied by such a subject as the Madonna and Child or the Coronation of the Virgin or, as here, St. Michael and his angels casting the dragon and his minions into the mouth of hell, a theme surmounted by a panel of the Trinity adored by Our Lady and finally by the usual representation in the principal pinnacle, the Crucifixion. It is the lateral divisions that are reserved, beneath figures of the participants in the Annunciation, for the galaxies of saints arranged in procession in five tiers according to categories, and the same category, at a given level, appears on either side in a group of eight. The uppermost tier is assigned to worthies of the Old Testament; the Apostles and Evangelists dignify the next row; the third zone is allotted to such masculine saints as for the most part enjoyed a vogue throughout Europe and were martyrs; the next category is that of the monastic and ascetic saints, to whom are joined the Four Fathers of the western church and two patron bishops of all Christendom, Martin and Nicholas; and at the lowest level but nearest to the spectator, there march a lovely assemblage of hallowed women. Although such companies of multiplied sacred personages habitually adorn Spanish altarpieces of All Saints, Miss Margaretta Salinger of the Metropolitan Museum seems to be right in believing that in the case of this Valencian example the painter had in mind mediaeval illuminations of St. Augustine's *City of God,* where

Figure 2. SCHOOL OF THE VILLAMEDIANA MASTER.
Section of an Altarpiece of All Saints. Viñas Collection, Barcelona.
(*Photo. Archivo Mas*)

Figure 3. SCHOOL OF THE VILLAMEDIANA MASTER.
Section of an Altarpiece of All Saints. Viñas Collection, Barcelona.
(*Photo. Archivo Mas*)

throngs of the holy are depicted worshipping the Trinity whose insertion into the picture would thus be explained. Moreover, in the illuminations as in the altarpiece the Virgin, with anomalously no balancing figure, is represented in adoration of the Triune Mystery. The parallels adduced by Miss Salinger are slightly later in date than the Valencian altarpiece, but doubtless there were earlier prototypes. Surely, however, the Valencian painter had in mind also the general Spanish tradition for altarpieces of All Saints, since, in distinction from the illuminations, the blessed are disposed in formal processional groups according to the tendency of Spanish mediaeval art to stress rigid design, and it has been suggested that the authors of the altarpieces were thinking furthermore in terms of the ecclesiastical processions, which not infrequently included in their array groups of actors impersonating the various classes of the redeemed. Likewise the artists could not have failed to remember the categories of the Te Deum, the glorious company of the Apostles, the goodly fellowship of the Prophets, and the noble army of Martyrs.

The altarpiece that is here fully published for the first time was executed shortly after 1450 in an ultimate and very mannered phase of what is known as the "international style," which we shall subsequently endeavor to analyze, and it comes from the town of Becerril de Campos, near Palencia, in northern Castile. Like many another Spanish altarpiece it has been wantonly dismembered, and there has been a broadcast sale of its parts, no more than four of which are known. Only one of these, at last report in the Viñas Collection at Barcelona, conforms to the principle of categories, depicting virgin martyrs, who are identified, not only by their emblems, but also, as throughout the panels, by banderoles with Castilian inscriptions of their names in Gothic lettering as capricious as the delineation of their forms (Figure 2). Reading from right to left, they are Catherine, Cecilia, Lucy, and Agatha, but between the two former there is interposed the single figure lacking an inscribed scroll, an archangel who, though garbed in alb and stole instead of armor, should probably be recognized as St. Michael by reason of the emblem of the large cross that he holds. The banderole of Cecilia shows only the letters "Cilia," but, since there is no saint of this name, we must assume that the preceding "Ce" has been

Figure 4. SCHOOL OF THE VILLAMEDIANA MASTER.
Section of Altarpiece of All Saints. Sedgwick Collection, Beverly, Massachusetts.
(*Photo. Archivo Mas*)

obliterated and that upon the plate which she carries and upon which only leaves are now visible there were to be seen originally the roses, St. Cecilia's attribute. Beneath the angel and under his protection kneels the lady, conceivably named Micaela, of the family who donated the retable, accompanied by six girls whom we shall find to have been among her numerous offspring and who may have been called after some of the virgins above. The pendant to this panel on the other side of the altar must have been the compartment, also belonging to the Viñas Collection, in which the male members of the family are introduced on their knees, the father and three boys, as well as another mature woman and a maiden, perhaps an aunt and a niece (Figure 3). The saints here, as in the two remaining sections, are members of no category but a promiscuous assemblage, possibly chosen merely as patrons of the individuals beneath, Andrew, Macarius, Peter, Dominic, and John Baptist. The only unusual saint in the group is Macarius of Egypt, who, however, enjoyed a definite cult in Spain and was one of two homonymous followers of St. Anthony, Abbot. Of the other pair of narrower panels, each of which also displays five hallowed personages to our veneration, one (now in the Collection of Mr. Ellery Sedgwick at Beverly, Massachusetts, Figure 4) aligns Bernardine, Francis of Assisi, Christopher, James Major, and the rarely represented young Cordovan martyr, Zoilus, who owes his introduction into the altarpiece and his cult in the Palencian province to the fact that his relics were acquired in the middle of the eleventh century by a Cluniac monastery at the town near Palencia, Carrión de los Condes, an institution which thereupon assumed the name of San Zoil. There may have been an intention of bringing some kind of order into the miscellaneous concourse, since both Sts. Francis and Bernardine were Friars Minor and since the feasts of Sts. James and Christopher are kept on the same day, July 25. The canonization of St. Bernardine in 1450 dates the altarpiece subsequent to this year but surely, as the style proclaims, not long after. The final compartment, balancing the one in the Sedgwick Collection, was at last report in the Schaeffer Galleries, New York, and marshals Benedict, Sebastion, Bartholomew, Lazarus, and George (Figure 5). The inclusion of another seldom occurring saint, Lazarus, the brother of Martha and Mary Magdalene, finds its reason in the consideration

Figure 5. School of the Villamediana Master.
Section of an Altarpiece of All Saints. Schaeffer Galleries, New York.

that a church is dedicated to him at Palencia itself. Without knowing more of the occasion for the commissioning of the altarpiece, it seems impossible to perceive any particular cause for the association of these five saints, but George is probably admitted as a counterpart to another young champion of the faith, Zoilus, in precisely the same spot in the opposite compartment.

The panels incorporate a late and very affected manifestation of the so-called "international style" which dominated most of Europe in the first half of the fifteenth century. In such groups of devotional figures as the panels display, the qualities of the style do not declare themselves so tangibly as in narrative scenes, but even here we see its late Gothic forms, its love of splendid contemporary costumes, when the characters of the saints permitted them, its gay color, its other decorative qualities that would make the pictures pretty ornaments rather than serious studies of the human body and space, the quaint naturalism instead of a correct and realistic rendering of actual persons or objects, and the pinched and petty portraiture in diminutive effigies of donors. Any artistic mode is liable in its final stages to tend to extravagance, as the style of the High Renaissance ended in mannerism, and so in this altarpiece of All Saints the moribund international movement lapses into whimsical license in the treatment of form and countenance, approaching dangerously close to an aggravation of the general late Gothic propensity for caricature. The canonized females, for instance, betray such schematization of the visages and hair that they look like mediaeval editions of Modigliani's women; and the usual delicate design common in the gold backgrounds of the paintings of the period is here ostentatiously magnified into flamboyancy. The panels reveal that it was indeed time for the rejuvenation of Spanish art in the second half of the fifteenth century through the influence of the precociously developed Flemish school.

The author of panels of All Saints exhibits marked similarities to his contemporary active in the provinces of Leon and Zamora, adjacent to Palencia, whom we can denominate no more accurately than by the pseudonym, the Villalobos Master, but it seems impossible to convince oneself of their identity. He also approaches very closely in places to a painter of Palencia itself, the Villamediana

Figure 6. The Villamediana Master.
Birth of the Virgin. Johnson Collection, Museum, Philadelphia.
(*Courtesy of Mr. Henri Marceau*)

Master, of whose real name we are unhappily again uninformed, but a careful investigation of the problem leads to the impression that the creator of the panels from Becerril is a different and somewhat later performer, a disciple more given to the capriciousness of the expiring international movement. A typical example of the Villamediana Master's attainments is a panel of the Birth of the Virgin in the Johnson Collection in the Philadelphia Museum (Figure 6), and although he sometimes indulges in fanciful stylization, albeit less than his follower, he here shows it only in a limited degree, chiefly in the head and opulent costume of the attendant on the parturition at the extreme left, who illustrates the naturalism of the international style in that she holds two articles which must have often served in a sickroom, a dish with some liquid and a kind of fan for creating coolness or for sprinkling the liquid as a cleanser of the air or, if the liquid be holy water, as a spiritual purification.

When he comes to so solemn a theme as the Annunciation of the Death of the Virgin (Figure 7), he demonstrates that he was a more sensitive artist than his pupil by largely renouncing his peculiarities. The panel that represents this subject belongs to the Collection of Mr. W. W. Crocker at Burlingame, California, and has never been published before. It is proved to depict the Annunciation, not of the Nativity of Christ, but of the imminent Death of the Virgin by the palm that the angel is said to have brought her on the occasion; and Mr. James Rambo, on the staff of the Palace of the Legion of Honor, San Francisco, has keenly perceived that the figuration of the carved frame and the dimensions establish the fact that it was once a division of the same original altarpiece as the painting in the Johnson Collection. The differences in size are negligible: the Johnson panel measures 31 inches in height by 22¾ in width, the Crocker picture 33⅝ by 23¾. A comparison of the two works brings into relief the artist's aesthetic conscience in abjuring, when the subject required, the playfulness of the "international style" that partially tinges the representation of Our Lady's Birth and, in bestowing upon the now aged Virgin a true seriousness in contrast to the angel's captivating delicacy. The evidence for the derivation of the two panels from a single altarpiece by no means stops with the frame and measurements. Beneath the Virgin and behind the angel in the Crocker picture there stands forth the

Figure 7. THE VILLAMEDIANA MASTER.
Annunciation to the Virgin of her Approaching Death. Crocker Collection, Burlingame, California.

(*Courtesy of the owner*)

same kind of geometrically designed, conspicuous pavement as in the Johnson painting and as in so many of the Villamediana Master's other productions, and on Mary's bed we discover the same brocade, a favorite with the artist, as on the parturient St. Anne's couch. Even one of the great circles that interrupt the pattern of the brocade in the compartment now at Philadelphia reappears in the fabric on the bed in the scene of Gabriel's last mission to her. Although the Master foregoes his eccentric coiffures, yet analogues for both heads peer forth here and their in his other recognized achievements.

TO OUR LADY AT OYAMA

FR. EDWARD HOLTAM

You hold the great surprise.
Celebrations retreat before your womb of fire,
An armory of burning rains, a furnace of eyes,
Seeding the furrows of Roanji.

There are mute explosions in your sky:
Returning carriages and chairs of state,
The source of water and the rose,
The flawless chrysanthemum.

None is ever prepared:
Your scandalous smile on Tabor,
Your hand enclosing those unnoticed fires.

Note: Roanji refers to the famous garden in the Hiraniwa style at Kyoto. The last stanza recalls the dropping of the atomic bomb on Hiroshima on the Feast of the Transfiguration.

THE REVISED LITURGY

Bishop Viall, S.S.J.E.

A generation ago a liturgically wise Priest remarked: "If only these 'advanced Catholics' would be patient for a bit, they would find the Roman Catholics catching up with us". Certainly one of the developments of the liturgical movement has vindicated the insight of that comment. Although the Roman Church has perhaps done more than any other in research and in the publication of its studies, yet some Provinces of the Anglican Communion have already achieved a revision of the Liturgy with the aid of the increased knowledge of liturgical principles which the movement has made available. A notable instance of this is the revised Liturgy of the Nippon Seikokai, which was fully ratified at the General Synod in Tokyo in April.

A number of liturgical experts throughout the Anglican Communion have examined this Liturgy and have, on the whole, commented on it favorably. It may, therefore, be of interest to our readers to have a brief account of it. The revision, carried on by the Liturgical Commission during the last six years, covers the whole Book of Common Prayer, including a revised Psalter, but it is not proposed in this article to do more than to comment on the Eucharist. However, it is pertinent to point out that the general principle followed in the revision seems quite definitely to have been a return to the traditional structure of the Office and the Mass as exemplified in the first Prayer Book of Edward VI. For example, the daily Offices normally begin with "O Lord, open thou our lips", and the Gospel Canticles, *Benedictus Dominus, Magnificant,* and *Nunc Dimittis,* are invariable, no alternatives being provided.

In no spirit of controversy one may say that the direction of the revision has been Catholic, provided that, by Catholic, one means not popular Roman ceremonial or devotion but the general tradition of the undivided Church. The Eucharistic Liturgy, to turn to the particular subject of this article, exhibits on the whole the structure of the English Mass of 1549. The Decalogue and Summary of the Law have been separated from the Liturgy to form with the

General Confession and the Comfortable Words a preparation for Holy Communion, which may be said privately or publicly either the evening before or on the morning before a Celebration. Its public recitation may be led by a Deacon or a layman and, therefore, no Absolution is provided to follow the General Confession. In practice it may well become customary to use this preparation in many parishes immediately before the Eucharist.

The Liturgy proper begins with a hymn or Psalm (or part of a Psalm) as the Introit. Then follows the Kyrie in Japanese or Greek and the *Gloria in excelsis,* to be said on Sundays and Holy Days, except Sundays in Advent, Pre-Lent, and Lent. Thereafter the order follows that of 1549 with these exceptions. The first is that the Sermon follows the Holy Gospel before the Nicene Creed is said. There is liturgical precendent for this and many scholars have agreed that it is the better place. The second variation from the order of 1549 is a liturgical innovation. After the Creed and before the Offertory is begun there is a mutual confession and Absolution by Priest and People. Though this is without precedent in any ancient Liturgy, several experts have approved the innovation as being the most appropriate place in their opinion for the penitential approach to the Sacrament. The Offertory begins the characteristic action of the Eucharist. Before we can offer anything acceptably to the Majesty on high we must first acknowledge our own unworthiness. Finally the great intercession, which in 1549 followed the Sanctus within the Canon, has been retained in the position of the Prayer for the Church in 1662. One ought perhaps to mention in this connection that Post-Communion Collects have been provided for all seasons and feasts for which a Proper Preface is given and also for Requiems. The additional Proper Prefaces include Advent, Epiphany, Lent, Passion-tide, Maundy Thursday, feasts of Apostles and Evangelists, other Saints Days, the Consecration of a Church and its anniversary, and Requiems.

With regard to the content of the prayers of the Liturgy it is to be noted that in several instances the translation of the original English or Latin has been altered; in the opinion of some Japanese Christians, not always improved. The most notable changes of content are in the Prayer for the Church and in the Prayer of Consecration. The

former has been shortened by the omission of prayer for the Emperor and for rulers. The petition for the clergy has been made explicit for the three Orders of the Ministry with provision for mention of the Bishop of the Diocese by name. The intercession for the departed is a direct commendation of souls to God, beseeching Him to grant them everlasting light and peace. To this is added a brief thanksgiving for all the Saints.

The Prayer of Consecration contains more new material than any other. It begins with the adaptation of a quotation from Revelation (Rev. 7: 12). "Unto Thee, O God, the Father Almighty, be thanksgiving, and blessing, and glory, and wisdom, and honour, and power, and might for ever and ever"; continuing to enumerate the Creation and Redemption of the world by the Word as the ground of our praise and thanksgiving. An epiclesis of sorts precedes the recital of the institution of the Sacrament. The following two paragraphs are almost entirely recast, omitting all penitential reference to our unworthiness. Reference is made to "the holy Bread of eternal life and Cup of salvation" and to the lifting up "to the heavenly altar this sacrifice of praise and thanksgiving". The prayer ends with an adaptation of St. Paul's ascription of praise in the Epistle to the Ephesians (Eph. 3: 20-21); "Now unto Thee, O Father Almighty, who art able to do exceeding abundantly above all that we ask or think, according to the power that worketh in us, unto Thee be glory in the Church by Christ Jesus throughout all ages, world without end". In the opinion of the author of this article and of several liturgical scholars, who have commented on it, this prayer is an improvement over most of the Anglican liturgies in that it relates the Eucharist to the whole range of the mighty acts of God from Creation to the Coming of Christ in glory. One scholar has noted a theological difficulty in our offering "this Bread of eternal life and Cup of salvation". In actual use also it has been found that the transition from the conclusion of the prayer to the ascription is somewhat awkward.

One other aspect of liturgy describes mention; viz., the rubrical directions. The Commission has changed the style of rubrics from literary Japanese to colloquial. It is difficult to translate this change of style into English but in general it may be said that it is in the

interest of making the directions simpler and clearer. In conformity to the Anglican tradition ceremonial rubrics are kept to a minimum. In fact the revised liturgy presents a considerable pruning of previous rubrics. One rubric in particular is radically changed: viz., the provision for the Fraction during the recitation of the Words of Institution. The Priest is to take the Bread in his hands but the Fraction is ordered by a new rubric in the traditional place after the Our Father, at which time the "peace of the Lord be always with you" may be said. In two instances the rubrics have been modified to allow fuller participation of the people: viz., the rubrics directing the congregation to say with the Priest the Prayer of Humble Access and the Thanksgiving. It seems a reasonable conjecture that the Revision Commission's intention was to allow for the continuance of existing ceremonial and at the same time to permit the development of ceremonial, either traditional or indigenous.

The final form of the revised liturgy having now been accepted by two successive General Synods, it has become the standard Book of Common Prayer for the Nippon Seikokai. No date, however, has been set for its replacing the former book. The permissive use of the revision during the last three years has allowed a measure of preparation for its differences from the accustomed use of the previous book but, until the new book can be printed in quantity and put into the hands of the congregations, it is likely that a definite date for its exclusive use can not be set.

THE NEED FOR RELIGIOUS COMMUNITIES*

HAMILTON SCHUYLER

I

A religious community is of course a society, or brotherhood, the members of which live together under stated rules and jointly and severally cultivate the ascetic and devotional life. Many communities also engage corporately in missionary, philanthropic and educational work. In almost every theistic religion, ancient or modern, such communities have flourished.

The monastic idea is not itself an original product of Christianity, but seems to supply a vital need of the religious nature in all ages. There have always been individuals who have sought retirement from the world for the purpose of holding closer and more continuous communion with the deity than participation in the ordinary family and social life permitted. By adopting ascetic practices and observing definite and regular hours for worship and meditation, these devotees of religion strove to attain the sanctification of their personal lives. Sometimes this impulse has led individuals, as notably in the early Christian centuries, to adopt the solitary life of the eremite, but mainly a healthy social instinct has led them to associate themselves in communities.

In the pure monastic idea undoubtedly the main object emphasized is the cultivation of the inner life according to a system and under conditions usually expressed in the terms of the threefold vow of Poverty, Chastity and Obedience. In most instances there is also implied or expressed the obligation of useful labor, both for the needs of the community and for the benefit of those outside. A due recognition of the obligation of Christian charity and of the spiritual selfishness involved in complete isolation from an unredeemed world has usually led to the adoption by monastic communities of certain definite work on behalf of men's souls and bodies. The charge of spiritual sterility is not one that can justly be brought against Christian monasticism, at least in its occidental manifestation. It is probably true to say that no founder of any

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great monastic order assigned as a primary aim to his disciples the doing of any specific exterior work, but rather left such matters to be dealt with as the occasion might arise and circumstances might dictate. As a matter of fact, however, what has impressed the popular mind most forcibly in monasticism is not its root motive, namely, the cultivation of the personal spiritual life, but rather the immense and varied contributions which is has made to the cause of civilization as represented in industry, in art, in literature and in philanthropy. That which has been merely a by-product of monasticism has in the popular imagination constituted its chief title to respect.

That the ascetic life received the direct approval of our Lord, probably no student of the New Testament will question. That such a life indeed was specifically ordained by him there can be small doubt. There are some of his precepts, popularly termed "counsels of perfection," which evidently were not meant to be equally binding upon all his followers, and which can only be fulfilled literally by those who give up the world and repudiate the claims of domestic and social life. "If any man come to me, and hate not his father, and mother, and wife, and children, and brethren, and sisters, yea, and his own life also, he cannot be my disciple." St. Augustine tells us in his *Confessions,* how these words went like an arrow to his heart and forced him then and there to give up the world and follow the rule of Christ. "Sell that thou hast, and give to the poor, . . . and come and follow me." "What is this," exclaims the venerable Abbot of Cluny, "but 'Become a monk?' " "There are eunuchs, which made themselves eunuchs for the kingdom of heaven's sake," is another utterance of Christ's which contemplates the definite renunciation of marriage by certain of his disciples that they may the more completely give themselves to his service. That this precept is a counsel of perfection for some, and not obligatory upon all, is evident from the qualifying words, "All men cannot receive this saying. . . . He that is able to receive it, let him receive it."

With these and like utterances of our Lord's before him the Christian will not feel constrained to apologize for monasticism; rather will he esteem it as a natural development of the Church's life, and freely recognize it as a career open to those who feel them-

selves to have a vocation for it. While fully admitting the possibility of attaining personal sanctity in the ordinary secular life, while firmly believing that not every Christian is expected to relinquish all his worldly possessions, to avoid secular pursuits or to refrain from marriage, the fact must still be admitted that Christ crowns with a special beatitude those who for his sake and the gospel's, leave all and follow him.

The Catholic Church has never in her corporate capacity formulated a decree founding a religious order. She has been content simply to give her endorsement and sanction to those who elect to serve God under such conditions. As Christianity was intended for all men everywhere, so there was no thought by the Church of attempting to mould the religious character of her children in exactly the same pattern, but has rather left them to live their lives under such conditions as the promptings of the Spirit might direct.

It has been lightly assumed in unreflecting quarters that monasticism is mainly adapted to the weak and morbid and that is produces and fosters characters that are impractical and lacking in energy. Nothing could be farther from the truth. The great Churchmen and the great missionaries, the profound theologians and the deep thinkers were, at least in the Middle Ages, monks almost to a man. To mention their names would be to call the roll of the recognized saints and doctors of the Church. For several centuries the monasteries in Europe dominated the Church and were centers of learning and missionary zeal. While the conversion of the world was not an original object of the monastic life, it yet came about as an indirect result of the operation of the great ideas which were inherent in the system. Love to God must necessarily find expression in a desire to make him known to others. Thus the monks became the great missionaries of the Church, and it is almost wholly due to their faith, fortitude and unsparing self-sacrifice that the gospel was preached to the rude tribes which overran Europe in the early period of the Church's life. The civilization which was built upon the ruins of the Roman Empire owes an incalculable debt to the monks.

The immense services of the monks to religion and the cause of civilization in the early and middle ages are recognized today in all

informed quarters. "Few phenomena," writes the author of the article, "Monasticism," in the *Encyclopaedia Britannica,* eleventh edition, "are more striking than the change that has come over educated Protestant opinion in its estimate of monasticism. . . . The view of the critico-historical school of Protestant thought, of which Dr. Harnack is so representative an exponent, is that the preservation of spiritual religion in Catholic Christianity, both Eastern and Western, has been mainly, if not wholly, due to monasticism." Conceivably, in the light of persistent schemes today to entangle us in the snares of a facile Christian federation with the Protestant bodies, we shall owe our salvation to the potent influence of the "religious" among us, who may well constitute a saving remnant, or at least keep alive the torch of Catholic orthodoxy and spiritual religion as did their valiant compeers of old.

The monks were the hardy adventurers and bold pioneers of their day. They went into the depths of primeval forests and inaccessible morasses and planted their rude monasteries. They cleared off the timber, drained the swamps, built roads, ploughed the fields, doing all the work with their own hands. The natives of the country naturally flocked to these settlements and learned from the monks to appreciate the dignity of labor and the benefits of civilization. Villages grew up around the monasteries, and thus gradually communities were formed in which agriculture and the useful arts were practiced. Wealth flowed into the monasteries as they became centers of industry. The abbots of the larger houses came to rank with the nobles of the land. Commodious and magnificent conventual churches and chapter houses were erected, surrounded by extensive estates. The monasteries were the schools, seminaries, hospitals, orphanages, manufacturing establishment, literary and art centers of their day. Out of their exchequers the poor and suffering were relieved, and within their walls an abounding hospitality was dispensed to travellers of all grades. Religious ministrations were freely given and asylums provided for those fleeing from tyranny and persecution.

This golden age of monasticism covers a period of four or five hundred years, say, from the ninth to the fourteenth century.

The Need for Religious Communities

Then a gradual decline set in which continued until monasticism reached its lowest ebb in the century preceding the Reformation. The causes for the decline are variously stated by different authorities. It would lead us too far afield to inquire into them now at any length. Probably if any one cause of the decline more than another were to be sought, it might be found in the great aggregations of wealth which the monasteries possessed, and the deterioration of character and enfeebling of energy thus engendered. The inconsistency of the lives of the monks in many of the monasteries, their proneness to luxury, their unwillingness to labor, the slackening of their missionary zeal, may all be traced back to the material prosperity which had come to them in their corporate capacity. Vowed to poverty, wealth yet poured in upon them as the result of the successful labors of their predecessors. Lacking the necessity of productive work, the laziness of the natural man asserted itself, and idleness inevitably fostered evils of a worse sort. The cupidity of monarchs and great nobles was aroused by the sight of so much corporate wealth, and they were eager to avail themselves of any pretext for making it their own. The unworthy personal character of many of the abbots and the consequent relaxation of discipline among the monks gave ground for grave scandals, and lost them a measure of popular respect. The monastic life itself ultimately came to be regarded in many quarters as contemptible and disgraceful.

In England, with which we are more particularly concerned, the same story was repeated as upon the Continent. England had been evangelized by the efforts of the monks. St. Augustine had effected the conversion of Ethelbert and his subjects, and became the first Archbishop of Canterbury. Following him in that office the first thirty-seven incumbents were all monks. To St. David, a monk, Wales was indebted for its Christianity, and St. Colomba, another monk, was the apostle of Scotland, while St. Patrick, the patron saint of Ireland, was also one. Thus we see what a great debt Anglican Christianity owes to monasticism. Even in early Saxon days, long before the Conquest, monasteries abounded in the British Isles, while a distinguishing feature was the large number of noble and royal personages of both sexes who embraced the monastic life.

(*to be continued*)

COMMUNITY CHRONICLE

THE annual Chapter was held July 21 and 22. Announcement was made that Father Clayton would go to Japan in October. He is scheduled to sail October 23 from San Francisco aboard the "President Cleveland". He returned August 4 on the "Queen Mary" after spending several months in England.

Father Pedersen conducted the summer retreat at Emery Farm. The members of the Community went up in two sections: June 29 to July 8, and the second group from July 8 to July 18.

Father Williams conducted a retreat for the St. Anne Sisters in Cambridge, August 17 through August 27.

Father Smith made his official visitations to the Sisters of St. Mary July 27-30 and September 16-19. He spent the month of August at the Convent of St. John the Baptist, Mendham, N. J. He conducted a retreat for the Brotherhood of the Way of the Cross, Adelynrood, South Byfield, Mass., September 8-11.

Father Wessinger visited Cowley in England from July 26 through August 29.

Father Palmer preached at St. James' Church, Lake Delaware, N. Y. September 20. He conducted Quiet Days for clergy and laity at Delhi, N. Y. September 20-22.

Father Pedersen presided over a Conference on the Religious Life at De Koven Foundation, Racine, Wis., September 5-7.

Father Upson conducted a retreat for the Sisters of the Holy Nativity at Fond du Lac July 27 - August 3.

* * *

School of Church Music
5 Rikkyo Daigaku
Ikebukuro, Toshima-ku,
Tokyo

Dear Br. Paul,

. . . I am sending you a selection of the music we use in the Chapel of St. Paul's University. Of particular interest to me are the

works we have commissioned from Japanese composers. We try to find the means for securing the time and talent of the best composers functioning in Japan today. Curiously enough, we have found that of these young composers, seven of the eight men who have written music for us under our commission have been Christians, but who have never written any music for liturgical use. One of the men was an Orthodox member, who came up from training as a boy choirester in the Orthodox Cathedral in Tokyo. One was a Roman Catholic, one was an Episcopalian, and four were of various protestant sects. Only one was not a Christian.

In commissioning these works I wanted first to make a provision for the Propers of the Greater Feasts of the Church. High Mass on these Festivals we use the Missa de Angelis adapted by Fr. Sakuri, S.S.J.E. This I like to use constantly, as our congregation sings very well, as they might not if we varied the plainchant of the Common.

I believe a musician might find some interest in these Propers, where the composers have, on occasion, introduced characteristic devices of Japanese melodies — wild skips and melismas. On reading, and on first hearing, some of them sound startling, but I believe they become of interest as one knows them better. When we have ordered our setting of the Ascension Proper we shall be complete for the first group I hope to have produced. The *Magnificat* and *Nunc Dimittis* turned out to be one of the least successful compositions.

I have been at St. Paul's for 36 years doing the various chores that fall to a musician. My primary interest has been in Church Music, and I was fortunate to have my training at the College of St. Nicholas, the Royal College of Church Music, in London. My assistant, Mr. John Nagaharu Saruta, also had two years there, and in theory and practise we very much follow what we were taught were the best standards there. Of great help in our labours has been Fr. Sakurai, who was an old choir boy of St. Paul's, going back very many years.

Before I complete my allotment of years I hope to develop a tradition of worthy music in the use of Christian worship that will last for the coming years. Changes will no doubt come about as

the Japanese take full responsibility for such work, but I have a loyal and wise assistant who will succeed me. He came up through the years as a student chorister, and has great ability as a leader and conductor. I am sure the future will be in good hands.

It was good to hear from you again after five years and to read *Many Mansions* of December with all its notes about Japan.

Sincerely yours,

KARL BRANSTAD

* * *

St. Cuthbert's Mission
TSOLO C. P. South Africa
July 29th 1959

My Dear Brother,

It is six months tomorrow since I landed at Cape Town and by and large they have been interesting months. South Africa is a land of extremes; social, political and meteorological.

Most of my days up to now have been spent in the Mission Office, which has one of the three telephones on the Mission, and my main work has been accountancy. A new Secretary-Accountant, starts work in the office on Monday. I have now to tutor her but eventually I expect to be sent to Cape Town in the not too distant future.

I have preached to African congregations twice — through interpreters — once at Windermere, Cape town, my first Sunday in the country; and once at a small outstation church in this parish for the Three Hours, of which there was some account in the *Cowley Evangelist*. I may go to one or two outstations for Mattins (Laymen are not allowed to preach at Mass according to the Canons of the Province) before I leave for Cape Town. Nothing has, as yet, been arranged.

I have preached at English Evensong here on Sundays and I have also read a few papers to a small group of people on the Mission on such subjects as Charles Williams, the Orthodox Liturgy,

and the English Church this last is a series of talks and includes sketches of such worthies as Jeremy Taylor, George Herbert and William Law.

The African Sister-in-Charge of the choir has asked if I could attend the choir practice after Xhosa Evensong on Sundays. There is at present, for various reasons, a shortage of Precentors and I think she believes I can be of some assistance to the singers — maybe, maybe not, we shall see.

I have recently read the unabridged edition of Bishop Kirk's *Vision of God* and enjoyed anew this: —

"A man will have to give account on judgment day of every good thing which he refused to enjoy when he might have done so."

If particular attention is paid to the moods and tenses of the verbs, it contains a truth all too frequently forgotten.

Yours affectionately in Xto

RAYMOND, S.S.J.E.

* * *

CORRECTION — The illustration in our last issue titled Mother Lydia Sellon is actually Amelia Warren a Sister of Mercy. We regret this confusion.

* * *

BOOK REVIEWS

PATTERN OF SCRIPTURE by Cecily Hastings, Father Vincent Rochford, Father Alexander Jones. Sheed & Ward Co., New York, 1959. Paper-bound. 96 Pages. Price 75 cents.

THE best essay in this volume of the Canterbury Books would seem to us to be the second one of the trilogy: "The Plan of God", by Fr. Rochford. Here is a careful exposition of the working out of God's designs throughout the Old Testament and the preparation for the new Israel of God, the Church, the Mystical Body of Christ. Much thought must have gone into the preparation of such an interesting and non-technical study of the ways of God with His people.

Miss Hastings seems to be so concerned with apologizing for what she fears is the dullness and boredom of Bible-reading that she doesn't get very far in any positive discussion of "God's Record of God's Work". "The lady doth protest too much, methinks". Undoubtedly there are arid sections of the Bible and ugly sections, too. And if one does attempt, as she states, to start at Genesis and try to read right through to Revelation, it can only be a stunt or an endurance test.

But the Bible — even apart from its spiritual significance — is steeped in drama, in poetry; it is history, it is wisdom. Any Church School child feels that: that is why children so often "act out" some of the Old Testament stories of their own accord. So did our forebears in the Middle Ages. Even though perhaps they could not read for themselves, they certainly were not bored by Holy Scripture!

Fr. Jones takes up an exposition of Our Lady's place in God's plan, in his chapter on "The Tool of God".

What he says he is going to demonstrate is that the portrait of our Lady presented by the Catholic Church is not a distortion — and with that thesis we heartily agree. "Fine! we think; let's get on with the explanation!"

But then he pulls the rug out from under the argument before he starts, by stating in regard to "the Mary doctrine" that "for its

complete acceptance it demands Catholic submission" — by which he probably means submission to Rome — "for its appreciation it needs Catholic devotion".

How are you going to impress non-Catholics by saying that, after all, they can't fully accept the doctrine or appreciate the devotion, anyway! If this actually were the case, why trouble to try to show that "Mary means Scripture and that her outlines is not so stubbornly Roman after all"? What good will that be if it isn't going to enable you to accept the Church's teachings regarding her or to help you to love her? We prefer Caryll Houselander's "The Reed of God".

R. M. G.

THE BIBLE IN THE CHURCH by Bruce Vawter, C.M. Sheed & Ward Co., New York, 1959. Paper-bound. 95 Pages. Price 75 cents.

THE place of the Bible in the Catholic Church is discussed by Father Vawter in an arresting and popular manner, in this volume of the Canterbury Books.

Many misconceptions as regards the familiarity with the Bible on the part of Pre-Reformation Christians are cleared away most effectively and many myths are laid to rest. The proper relation of the Bible to the Church is carefully and clearly outlined. This will undoubtedly encourage Catholics to further Bible reading and study. Unfortunately, the so-called "Bible-Christians" who should profit by such a discussion will probably not read it!

R. M. G.

GOD GAVE THE INCREASE. (The Story of the Growth of a Mission Church in Japan) by Beverly D. Tucker. Virginia Theological Seminary Book Service, Alexandria, Va. 1959. Paper back, 174 Pages. Price $1.00. Cloth $2.00.

WHAT devotion and zeal and Christian charity can accomplish is demonstrated in this account of the development of one missionary endeavor: St. Michael's Church, founded

originally by a small group of Japanese students, in the northern island of Japan – Hokkaido. It shows what the impact of Christianity upon the Japanese people, and especially upon young students, can effect. And it shows also what a fervent and devoted young "foreign" missionary priest can do in strengthening and implementing the work of valiant Japanese Christian priests and lay people. It is a moving account of Christian friendliness and cooperation in the spirit of true Charity.

The young author modestly apologizes that the book has been written hurriedly and without sufficient revision. Unfortunately this is true. The account would have been much more effective if it could have been presented in a more careful and less rambling, and less loosely-connected form.

The proceeds from the sale of the little books will be used for the building fund of the new St. Michael's Church.

R. M. G.

SAINT JEAN-MARIE VIANNEY, CURÉ OF ARS by Margaret Trouncer. Sheed & Ward Co., N. Y. 1959. Cloth. 260 Pages. Price $3.95.

AUGUST of this year marks the 100th anniversary of the death of the holy Curé of the little town of Ars in France. It is fitting, therefore, that even more than usual attention should be focussed at this time upon Saint Jean-Marie Vianney, the patron saint of parish priests.

Mrs. Trouncer, with her usual skill in writing of the saints, has given us a biography that is both accurate historically and enthralling. One can hardly bear to put it down! And yet it is written with a minimum of that fictional filagree with which she occasionally has surrounded some of her previous biographical characters.

And it is an amazing story: the humble country boy growing up in the era of persecution of the Church, who had such difficulties with his studies - especially Latin — that it seemed that he would not attain ordination! Yet this poor, shabby, young Priest, regarded

as ignorant and stupid by some of his confrères, was to transform the dull, tired, little town of Ars and to make of it a mecca where in later years over 20,000 pilgrims a year would come.

When the Curé arrived at Ars, he was told that the villagers "were only distinguished from animals by their baptism". Most of them were indifferent, if not hostile, to religion; delinquency was rife among the young, gross immorality prevailed, drunkeness, cruelty, and every kind of sordid sin. Yet it was of this community he was to speak when, four years before his death while walking past the new cemetery where, by that time, so many of his parishioners lay buried, he was heard to murmur, "This is a reliquary". How many parish priests could say that?

Mrs. Trouncer, however, shows us the terrible price he had to pay for this transformation and for the conversions of the thousands who were to come to him as the years passed. She gives a straightforward account of his appalling experiences for over thirty-five years with "le Grappin", as he called the devil, who resented his interference. And she deals very honestly and simply with those awful penitential practices which he inflicted upon himself, and with his daily life of terrific mortifications and asceticism. That was the way he waged war against the devil in Ars, and in the souls of all those who flocked to him.

Yet withal he was very gentle and loving: with the sinners, with the children he so loved, and the suffering and sorrowful. And he never lost his wonderful sense of humor! His mystical experiences, his amazing gift of reading souls, and of seeing into the future would be incredible if they were not carefully authenticated — and if we did not know that "God moves in a mysterious way, His wonders to perform".

Mrs. Trouncer also disposes of the myth that the Curé's sermons consisted merely of his exclaiming "God is good" — and bursting into tears. His sermons were simple and homely in style — as befitted his congregation, but when the famous Dominican preacher, Père Lacordaire, the greatest orator of his day, came to Ars to hear

the Curé, he said, "I should like to be able to preach like that village priest". Afterwards he went up to the Curé and said, "You have taught me to know the Holy Ghost".

All those who have the cure of souls would do well to read this biography attentively — not to try to emulate the Curé's extraordinary penances, or to long for his amazing mystical experiences but to see what love and sacrifice in a humble, simple soul can effect when that soul is wholly and completely united with God.

Some pompous individual, trying to make an impression, once asked the Curé, "And who was your master in theology?"

"The same as Peter's", replied the Curé.

R. M. G.

NEW PATTERNS FOR CHRISTIAN ACTION by Samuel J. Wylie. Seabury Press, Greenwich, Conn. 1959. Paper, 90 Pages. Price $1.50.

THIS little book gives an enthusiastic account of various approaches which are being made, especially on the continent of Europe, in regard to Christian unity. In the face of the secularism and materialism, the dangers and tensions of the world today, Christians in post-war Europe are definitely striving towards closer fellowship.

The rise of the Secular Institutes in the Roman Catholic Church and the Presbyterian Communities, such as Iona, the Lutheran nuns in Germany and other countries, and the Protestant Community of Taizé, are all movements "trying by prayer and practical means to be a part of the ministry of reconciliation".

This is not at all a matter of unity by means of what Bishop Burton used to call "ecclesiastical adhesive-tape", but a plea for friendly approaches and at the understanding of one another: "grass-roots ecumenicity", as the author calls it, particularly on the part of lay groups.

The great temptation and danger is of regarding unity as an end-in-itself and of being willing to sacrifice anything in order to effect it. To try to reduce "the faith once delivered to the saints" to a minimum acceptable to anyone, however weak his idea of faith may be, is absurd, as Msgr. Knox once pointed out in "Reunion All Around".

Here, however, the objective is quite other and it is good to realize that at least attempts are being made towards friendliness and a comprehension of one another — not merely a pan-Protestantism in which, as Hegel said of Schelling's Absolute, "all cows are black".

"We may expect, therefore, an increase in affection and even a visible unity among separated Christmas as the burden of our times drives us more often to our knees", the author concludes.

Only prayer and sacrifice can heal the wounds in the Body of Christ. Suffering love and loving suffering are the price. Those who study the life of the holy Curé d'Ars, in this his centenary, will see what the cost is for conversions — either of individuals or of a whole town . . . . or larger areas.

R. M. G.

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A QUARTERLY REVIEW OF THE AMERICAN CONGREGATION OF THE SOCIETY OF ST. JOHN THE EVANGELIST

VOL. XXX MICHAELMAS 1959 NO. 4